

APR 23 1925

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KISS ME AGAIN

Photoplay in 7 reels

Story by ^{H.}~~A.~~ Kraely

Directed by Ernst Lubitsch

Author of the photoplay (under section 62)
Warner Bros. Pictures, Inc. of U.S.

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(1)

(1)

MUSIC ROOM AT FLEURY'S.

The room is dimly lit by a floor lamp standing close to the grand piano.

A.

Maurice sits at the piano and plays one of his own compositions in an affected manner and with much exaggeration.

B.

Louise sits beside him and listens enraptured to his playing. Through an open window door in the b.g. one looks into Fleury's study. In the frame of the door Fleury's foot can be seen. He sits in the study reading the paper.

C.

CLOSE UP: Maurice plays with the emotional abandon of a true virtuoso.

D.

CLOSE UP: Louise is carried away by his playing.

E.

Maurice who has been playing a soft, sentimental melody, suddenly changes into a tempestuous theme, and races over the keyboard with full force.

SCENE (1) CONT.

P. Loulou is swept away with the vigor of his playing.

G. Maurice plays with still greater force.

(2)

FLEURY'S STUDY.

Fleury sits in an easy chair at the door and reads the financial page of a newspaper. The loud music bothers him, nervously he looks up from the paper and shakes his head as though sarcastically saying: "Can't you play a little louder?"

(3)

MUSIC ROOM. SAME AS SCENE "1".

A. Maurice whose fingers storm across the keyboard in mighty chords suddenly raises his hands for a crashing climax when -

B. The door to the study is slammed shut by Fleury.

C. The slamming of the door has shattered Maurice's spell. Loulou also has been startled. Both turn towards the door full of indignation. Loulou is angry that her husband has acted so rudely and wants to hurry into the study.

CONT.

SCENE (3) CONT.

C. CONT. to chide him, but Maurice holds her back and says soothingly:

TITLE "DON'T YOU KNOW THAT YOUR HUSBAND DOES NOT APPRECIATE BEAUTY? ALL HE KNOWS IS BUSINESS? BUSINESS, BUSINESS!"

He smiles ironically and continues playing full of self-satisfaction.

D. Maurice's words have stabbed Loulou's heart deeply, she feels very sad, thinking that her husband does not understand her.

E. Maurice, during his playing, looks up at Loulou and notices her sadness.

notices

F. He stops playing and clasps her hand. Loulou suddenly awakens from her bitter thoughts. She is disturbed and begs Maurice to continue playing;

G. Maurice controls hi self and goes on playing.

H. CLOSE UP OF: Maurice's hands on the keyboard. Suddenly he takes his right hand from the keys which gives the impression that he is again caressing Loulou. His left hand goes on playing all the while, then Maurice's right hand

CONT.

1
5
4
0
SCENE (3) CONT.

H. CONT.

clasped by Loulou's hand, is brought back into the picture and softly pressed upon the keys. After a short while, Maurice raises both hands out of the picture.

I.

CLOSE UP: Loulou implores Maurice to come to his senses.

K.

CLOSE UP OF THE KEYBOARD: Maurice's left hand comes back into the picture and performs a serie of quick runs across the whole keyboard.

L.

MEDIUM SHOT: Maurice looks at Loulou amorously, holds her hand; she tries to withdraw it, but he holds it fast. Then he ceases to play, takes both her hands and kisses her. Loulou draws back and in great excitement begs him to go on playing by all means. But Maurice does not want to play anymore. When she begs him again to continue to play lest her husband becomes suspicious, he takes a player-roll out of the cabinet, puts it on the piano and turns on the electric mechanism. The piece is a modern French waltz. Loulou wonders what his purpose is. Maurice says lightly:

TITLE "YOUR HUSBAND WON'T KNOW THE DIFFERENCE."

Loulou laughs at his ingenuity.

M.

CLOSE UP: Of the keyboard and the player-roll. The keys move and the rolls unwind.

(4)

STUDY SAME AS SCENE "2".

SCENE (4) STUDIO SAME AS SCENE "2".

CLOSE UP: Fleury is still sitting in the easy chair with the financial page in hand, he hears the music and is pleased. He nods contentedly and begins to whistle the tune. Slowly he drops the paper.

(5) MUSIC ROOM SAME AS SCENE "1".

The player piano is playing, while Maurice in torrential words pours out his love to Loulou.

(6) STUDY SAME AS SCENE "2".

Fleury cheerfully listens to the music and says complacently to himself:

TITLE "WELL, THE YOUNG FELLOW PLAYS PRETTY WELL AFTER ALL."

(7) MUSIC ROOM SAME AS SCENE "1".

A. MEDIUM SHOT: Maurice clasps Loulou in his arms and tries to kiss her. She tears herself away and rushes to the study door.

B. Loulou, standing at the study door threatens to open it if Maurice makes another attempt to kiss her.

C. CLOSE UP: Maurice now begins to play the part of the insulted and rejected lover, and as though his heart were broken, dramatically exits through the second door.

D. Loulou is surprised at this unexpected result. She feels pity for Maurice and thinks that she has treated him too harshly. She is remorseful and follows him with a quick decision through the second door.

E. CLOSE UP OF THE STUDY DOOR. Fleury opens the door, enters in a cheerful mood and discovers that there is no one in the room.

SCENE (7) CONT.

F. CLOSE UP OF THE PLAYER-PIANO. Playing.

G. Fleury is amazed. He cannot explain the situation to himself. He steps forward into the room and looks around for Maurice and Loulou.

(8) STUDY SAME AS SCENE "2".

CLOSE UP: The telephone rings.

(9) MUSIC ROOM SAME AS SCENE "1"

Fleury hears the telephone ringing and goes back into his study.

(10) STUDY SAME AS SCENE "2".

A. Loulou and Maurice enter ~~shd~~ quickly and in great excitement.

B. Loulou hurries to the piano and sees that the door to the study is closed. She breathes a sigh of relief, motions Maurice to come to her quickly and pushes him down onto the piano bench.

C. Loulou asks Maurice to continue with the waltz so as not to arouse her husband's suspicion in case he should enter. Maurice plays the waltz. Loulou turns off the player-mechanism, takes off the roll, and puts it into the box. Then she sits down beside Maurice as though nothing had happened.

SCENE (10) CONT.

D. CLOSE UP: of the study door. At this moment, Fleury enters. He is baffled when he discovers Maurice playing instead of the player piano. He is about to express his surprise in an exclamation, when Loulou with an energetic gesture bids him be quiet. Fleury obeys but being unable to explain the situation to himself gradually becomes suspicious.

E. Maurice finishes the piece with a virtuoso-like flourish. Loulou applauds rapturously. Suddenly she nods to Fleury who still stands speechless with surprise, indicating that he also should applaud.

F. Fleury lost in his own thoughts, applauds mechanically.

G. Loulou looks at him reproachfully and says:

TITLE "TOO BAD THAT YOU HAVE MISSED THE MOST INTERESTING PART."

For a moment Fleury is at a loss for an answer, then he nods yes, with a forced smile.

H. MEDIUM SHOT OF THE THREE. The situation is awkward and precarious for Maurice. He rises quickly and excuses himself. Shaking hands with Fleury he says good bye to him and is about to do the same to Loulou when she graciously escorts him out of the room.

I. Fleury follows them with his eyes. Then an idea strikes him he opens the box and takes out the player roll.

K. CLOSE UP OF THE PLAYER ROLL: It is the same roll as before.

L. Fleury endeavors to put the roll into the player piano.

(12)

HALL AT FLEURY'S.

Maurice has put on his overcoat. He shakes hands with Loulou and tries to draw her to him and to kiss her in spite of her protests. Finally when she is almost on the point of giving in to him --

(13)

MUSIC ROOM SAME AS SCENE "1".

CLOSE UP Of the player piano with the music roll: The player piano starts playing the same waltz as before.

(14)

HALL. SAME AS SCENE "12".

Maurice and Loulou are startled when they hear the music. They are terrified when they realize that it is the same waltz. Maurice hurriedly bids goodbye without having kissed her. Loulou goes back into the music room, nervous and frightened.

(15)

MUSIC ROOM SAME AS SCENE "1".

A.

Fleury sits at the player piano looks down upon the keyboard. He feigns not to notice Loulou's entering. Loulou approaches him and looks at him with fright. She is not sure whether he has noticed anything or not. Suddenly Fleury looks at her and says smiling:

TITLE "HOW MUCH BETTER MAURICE PLAYED THIS WALTZ?"

While he says this, he observes Loulou closely after this remark. Loulou feels sure that he has not noticed anything and assents emphatically, saying that naturally there can be no comparison. She once more sets the part of a connoisseur of music and nervously asks Fleury to turn off the player piano.

B.

Fleury turns off the player piano.

C.

Loulou breathes a sigh of relief and smiles, while she goes away from her husband, with ~~and~~ the thought that he has been fooled.

D.

CORNER WITH SOFA Loulou sits down on the sofa with her back turned towards Fleury. She lowers her head and one can see that she is giggling.

SCENE (15) CONT.

- E. Fleury has taken the player roll out of the piano, he turns around and sees his wife sitting on the sofa with her back turned towards him. A sudden fury seizes him he takes a cushion from a near by chair and throws it at her.
- F. CORNER WITH SOFA. The cushion comes flying at Loulou's head. She turns around, she misunderstands the situation and thinks that her husband is flirting with her. She smiles at him coquettishly, takes the cushion and jokingly throws it back at him.
- G. CLOSE UP: The cushion hits Fleury right in the face. He is so perplexed that for a moment a forced smile appears on his face.
- H. Loulou quickly springs up from the sofa and runs out of the room turning back to Fleury with a sweet and tempting smile.
- I. Fleury lanes looks after her with an expression as tho saying: "Wait, I'll show you."

PAGE OUT.

- (16) PAGE IN. DOOR WITH SIGN: Dr. Dubois, attorney at law.

DISSOLVE INTO:

- (17) ELEGANTLY FURNISHED PRIVATE OFFICE OF DR. DUBOIS.

- A. Fleury sits in an armchair opposite the desk. Dr Dubois sits at the desk and talks to Fleury emphatically. Fleury attempts to make objections, but Dubois with an energetic gesture sweeps them aside and says:

TITLE "YOU HAVE BECOME TOO INDIFFERENT IN YOUR MARRIAGE - YOU ARE TOO MUCH HUSBAND AND NOT ENOUGH LOVER."

Fleury feels uncertain and wavers, considering his past behavior during his marriage. Dubois continues talking to him emphatically in order to convince him of his guilt when he finishes with a questioning gesture. Fleury the unwillingly, has to confess that the lawyer is right.

SCENE (17) CONT.

B. At this moment the door opens and Grisette, Dubois' secretary enters. She is a very well dressed, pretty young girl with a bunch of orchids pinned to her dress.

C. Dubois immediately cuts short the conversation and assumes a business air at his desk. Grisette puts a few letters down before him. Dubois who is very nice to the girl, signs the letter and is about to hand them back to her when he notices the beautiful orchids pinned to her dress. With a polite remark, Dubois admires the flowers.

D. The girl answers proudly:

TITLE "MY FIANCE SENDS ME FLOWERS EVERY DAY."

E. Dubois nods with an understanding smile, then he turns towards Fleury with a motion as the saying: "well, do you see what I mean?"

F. Fleury nervously turns the other way as he does not want to admit that he is wrong.

G. LONG SHOT: Grisette exits. Dubois once more explains to Fleury how wrong he is and tells him to go home now and make up for his neglect. Fleury gets up, undecided, thanks the lawyer for his advice and exits.

(18) WAITING ROOM OF DUBOIS' OFFICE.

A. Grisette sits at her typewriter, writing.

B. Fleury enters in deep thoughts and pondering over Dubois' advice. His glance falls upon Grisette, he goes to her desk and stops there, thoughtfully looking at her orchids. Grisette notices this and looks up to him. Fleury bends down to her and asks her discreetly:

TITLE "WHERE CAN ONE BUY SUCH BEAUTIFUL ORCHIDS?"

C. Grisette looks at him with wide eyes she has utterly misunderstood his question and says with a flirtatious smile:

TITLE "I THOUGHT YOU WERE MARRIED."

Then, with pretended bashfulness, she looks down at the typewriter.

SCENE (19) CONT.

- D. Fleury is perplexed ~~maria~~ over this unexpected reaction to his question. At the same time he is reminded of his guilt by her use of the word "married" - he is quite confused and quickly leaves the office.

(19) DINING ROOM AT FLEURY'S.

It is evening. The table is set for two.

- A. Fleury enters and puts a basket of beautiful orchids on a small table which stands close to the dining table opposite to Loulou's place. He is in high spirits and intends to make amends to Loulou for his former neglect.
- B. Loulou enters thru the door.
- C. Fleury quickly turns towards her and standing beside the flowers awaits her with joyful anticipation.
- D. Loulou goes towards him, she is very indifferent and mechanically offers her mouth for the usual kiss, then she goes to the dining table without having noticed the flowers.
- E. For a moment Fleury is somewhat disappointed.
- F. CLOSE UP: ~~at~~ the dining table. Loulou is about to sit down on her chair when Fleury rushes towards her and pulls the chair back so that she can sit down more comfortably.
- G. Loulou looks at her husband in surprise, she has not experienced such attention on his part for a long time she sits down. Fleury bends down and quickly presses a kiss upon her neck. Loulou is startled and full of surprise turns to Fleury. He nods at her with a charming smile and sits ~~down~~ down.
- H. Loulou begins to eat her lobster salad when Fleury reaches for the salt shaker and gallantly asks her if he should sprinkle a little salt on her mayonnaise. Loulou becomes more and more confused; she nods while Fleury sprinkles the salt. Bewildered she looks at him Fleury notices this and nods to her with a smile and with a sly wink, he pats her cheek. Loulou does not know what to make of all this. She looks at him surreptitiously and says:

TITLE "ARE YOU TRYING TO KID ME?"

Then with a reproachful look she begins to eat.

SCENE (19) CONT.

L. Fleury is disappointed by his defeat and begins to eat also. Then he looks up at his wife and from her to the flowers.

K. CLOSE UP: Of the basket of orchids.

L. Fleury looks from the flowers back to his wife and in order to call her attention to them; but in vain, she pays no attention to him.

M. While Loulou is eating she looks up unintentionally and suddenly, without being guided by Fleury's eyes, she sees:

N. CLOSE UP: The flower basket.

O. SHOT OF : Fleury and Loulou sitting at the table. Loulou looks at the flowers with a beaming face. Fleury looks at her full of joyful expectation as he notices what impression the flowers have made upon her. Loulou arises full of joy and leaves the table.

P. SMALL TABLE WITH FLOWER BASKET. Loulou comes to the table, looks at the flowers full of happiness and smells them then she turns to Fleury and says:

TITLE "IS N'T THAT SMELL OF MAURICE?"

Q. Fleury looks at Loulou with wide eyes, he is dumbfounded.

R. Loulou misinterpretes his amazement and says with irony: "You could learn a thing or two from him." Then she takes tenderly one of the orchids out of the basket and is about to fasten it to her dress when -

S. CLOSE UP Fleury becomes furious, he springs up and leaves the table.

T. AT THE SMALL TABLE. Fleury comes to Loulou and angrily tears the orchids off her dress she is very frightened and unable to utter a word. At the next moment Fleury picks up the flowers basket and throws it on the floor Loulou begins to cry. This increases his fury, beyond himself he cries:

TITLE "I'LL MURDER THAT FELLOW - RIGHT AWAY!"

Loulou immediately ceases to cry and looks at him in deadly fear. Fleury repeats his threat with still greater fury.

(20)

HALL AT FLEURY'S. SAME AS SCENE "12".

The man servant opens the door and lets Maurice in. Maurice is in high spirits. The servant takes his hat and coat and hangs them on the clothes rack.

(21)

DINING ROOM SAME AS SCENE "19"

A.

Fleury has talked himself into a frenzy. He pounds the table with his fist.

B.

Louise's protests make no impression upon Fleury and in his fury he rushes out of the second door. Louise hurries after him and is just about to open the second door when Maurice enters thru the first door.

C.

Louise is terrified. She runs towards him and tells him that he must leave immediately as her husband will kill him. Maurice is frightened to death.

(22)

HALL AT FLEURY'S SAME AS SCENE "12"

Fleury enters the hall thru another door. In his excitement he looks neither right nor left without being aware of it he takes Maurice's hat and coat from the clothes rack and without noticing his mistake hurriedly puts them on. Then he rushes out of the hall and furiously slams the door.

(23)

DINING ROOM AT FLEURY'S. SAME AS SCENE "19"

A.

Maurice is just sneaking out of the room when he and Louise hear the slamming of the hall door. They stop frightened, and look at each other in surprise. Maurice does not know what to do, his fear grows. Louise listens intently for a moment, then, with a quick thought, she runs to the window.

B.

Louise hurriedly comes to the window and looks out upon the street.

(24)

SCENE. Photographed from above.

Fleury comes out of the house and rushes down the street looking neither right nor left.

- 14 -

(25)

DINING ROOM AT FLEURY'S SAME AS SCENE "19"

A.

CLOSE UP: Of Loulou by the window. She has seen her husband running down the street; she turns to Maurice in surprise and tells him.

B.

Maurice breathes a sigh of relief as he hears her and says smiling and full of self-confidence:

TITLE "HE'S AFRAID OF ME."

C.

Loulou suddenly feels pity for her husband. Her despair overcomes her and, sobbing, she sinks into a chair.

D.

Maurice swelled up with pride crosses over to her strokes her hair tenderly and says full of self conceit:

TITLE "DON'T BE AFRAID, I WON'T HURT HIM."

He takes her hand and kisses them. Loulou rises and sinks into his arms. Maurice strokes her gently.

FADE OUT.

(26) FADE IN STAIRWAY WITH DOOR LEADING TO MAURICE'S APARTMENT.

- A. Fleury all excited comes running up the stairs, he stops in front of Maurice's door and makes sure that it is Maurice's apartment.
- B. CLOSE UP OF THE DOOR SIGN: Maurice Ferriere.
- C. Fleury's hand comes into the picture and nervously pushes the bell button several times.
- D. LONG SHOT: An elderly housekeeper opens and asks in surprise the impatient Fleury what he wants.
- E. Fleury asks for Maurice. The housekeeper tells him that Maurice is not at home. Fleury says that he would like to wait and asks the housekeeper to let him in.
- F. The housekeeper scrutinizes Fleury with suspicion, refuses his request with regrets and closes the door.
- G. Fleury angrily walks down the stairs.

(27) STREET IN FRONT OF MAURICE'S HOUSE.

- A. Fleury comes out of the house. Undecided he stops for a moment wondering what to do. Then he decides to wait and walks up and down in front of the house. Suddenly he stops and puts his hand into the coat pocket to get a cigarette. He pulls an elegant gold cigarette case out of his pocket. He is startled as the case looks strange to him. He opens it and sees on the inside the following inscription:
- B. CLOSE UP OF CIGARETTE CASE - with inscription: To the great master Maurice Ferriere from Loulou.
- C. Fleury is dumbfounded. He tries to think whence the cigarette case came into his pocket. While he does so he accidentally glances upon his coat sleeve.
- D. CLOSEUP: of Fleury's lower arm. The sleeve of his suit protrudes from under the coat sleeve.

SCENE (27) CONT.

- E. Fleury quickly takes the overcoat off, looks at it from all sides and realizes that it is not his own. He takes the hat off and glances into it.
- F. CLOSE UP: Of the inside of the hat with the initials "H.P."
- G. Fleury is thunder struck. It suddenly dawns upon him that Maurice is in his own home. He rushes off in a frenzy.

QUICK FADE OUT.

(28) MUSIC ROOM SAME AS SCENE "I". FADE IN.

- A. CORNER WITH PIANO AND EASY CHAIR. For a moment the picture remains empty. Suddenly Loulou, quite dishevelled, comes into the picture and throws herself upon the chair. She is very much ruffled and makes a gesture as the warding off someone.
- B. CLOSE UP: Maurice stands in another corner of the room also somewhat rumpled; he breathes heavily.
- C. Loulou sits on the chair. Her hands fidget. She is full of indecision. Beside the chair stands a small table with a picture of Fleury on it. Suddenly she notices the picture and realizes how serious the situation is.
- D. Maurice comes to her, kisses her hand passionately and wants to embrace her, when he notices her looking at the picture of her husband and struggling with herself. He lets her hand go and says bitterly:
- TITLE "YOU ARE RIGHT - HE IS WEARY, AND I. - AM ONLY AN ARTIST."
- E. Loulou is deeply moved by these words, she looks up to him with wide eyes.
- F. Maurice in a pose of great sadness, buries his forehead in his hand and laughs bitterly at his fate.
- G. Loulou and Maurice. She looks at him full of pity. Maurice half turned away is about to say goodbye to her when she springs up, throws her arms around his shoulders and murmurs: "No, no, I didn't mean it that way." Maurice puts his arms around her and kisses her passionately.
- H. CLOSE UP: of the door. The door is torn open and Fleury enters. He stops petrified when he sees Maurice and Loulou in each other's arms.

- I. Maurice and Loulou quickly draw apart. Maurice is deathly pale, he quivers with fear, his heroic pose has suddenly disappeared and he is the picture of misery.
- K. Loulou notices the furious expression on Fleury's face she starts to weep, points in great excitement at Fleury and cries:
TITLE "YOU ARE TO BLAME FOR ALL THIS."
Then she collapses into a chair, wildly sobbing in an attempt to extricate herself by these tactics from the embarrassing situation.
- L. Fleury is amazed at Loulou's words, he looks at her for a moment in bewilderment, then he nods sarcastically "Of course, of course it is my fault." At the same time he is so dumbfounded by her remark that his amazement is even greater than his anger.
- M. Maurice wants to use the opportune moment to leave the room, stealthily he sneaks to the study door.
- N. Fleury who has not fully recovered as yet from his surprise turns around in the direction of Maurice and notices-
- O. Maurice who has just got to the study door and is on the point of sneaking out of the room.
- P. Fleury is infuriated, he motions to Maurice and cries that he had better stay for a moment.
- Q. Maurice at the study door, turns around and makes a motion as the saying "I am only disturbing you - I think I had better go." then he exits into the study.
- R. Fleury thinking that Maurice wants to sneak off, hurries after him into the study.

- (29) STUDY SAME AS SCENE "2".
- A. Fleury enters and commands Maurice to stay.
- B. Maurice obeys and stops. His fear grows.
- C. Fleury looks the door.
- D. Maurice tries to escape thru the second door, but Fleury is quicker than he and locks the second door also.
- E. Maurice trembles with fear. Fleury steps up close to him. Realizing what a coward Maurice is he looks at him for a moment full of irony and sarcasm, and then makes a sudden gesture as the saying: "Well, now let's talk this thing over." Maurice is so frightened that he does not dare to move.
- F. Fleury says with complete composure:
TITLE "YOU ARE IN LOVE WITH MY WIFE, ARE N'T YOU?"
- G. Maurice does not know how to extricate himself. With a twisted smile on his lips he denies it timidly.
- H. Fleury becomes enraged again and says harshly: "I ask you once more - do you love my wife - or don't you?"
- I. Maurice gets more frightened and, stammering a few incoherent words, confesses his love for Loulou.
- K. Fleury nods as the saying "Well you had better" Then he begins to talk to him emphatically.
- (30) MUSIC ROOM SAME AS SCENE "1".
- A. Loulou rousing from her despair sits up in the chair and becomes aware that she is in the room all by herself. She rises and crosses to the study door.
- B. Loulou comes to the door and wants to open it, but to her surprise she finds it locked. Seized by a terrible fear she shakes the door. When nobody opens, she pounds against the door and screams.

(31)

STREET IN FRONT OF FLEURY'S HOME.

CLOSE UP: of a motorcycle driving by. One of the tires blows out.

(32)

MUSIC ROOM SAME AS SCENE "1".

A.

CLOSE UP: Of Loulou at the study door. She is frightened to death because she thinks that a gun has been fired in the study. She stands as she were paralyzed.

B.

CLOSE UP: Of part of the door handle. The door handle moves slowly.

C.

MEDIUM SHOT: Loulou is terrified, withdraws a step, as if prepared for the worst. The door opens and Maurice enters with a serious expression on his face:

D.

Loulou's eyes dilate. She thinks she has guessed what happened next door.

E.

Maurice smiles and says:

TITLE "HE HAS GIVEN YOU YOUR FREEDOM."

F.

Loulou is so surprised that she does not know what to say. She has expected anything rather than this. She looks quickly into the study to see what has become of Fleury.

(33)

STUDY SAME AS SCENE "2".

Fleury stands with his back turned to Loulou, looking out of the window.

(34)

MUSIC ROOM SAME AS SCENE "1".

Loulou quickly exits into the study.

(35)

STUDY SAME AS SCENE "2".

A.

Fleury is still standing at the window with his back to Loulou. She crosses to him. Believing that he is completely overcome and broken-hearted, she feels pity for him and asks him if what she has just heard is true.

B.

Fleury suddenly turns around and with a merry smile in his face says: "Yes, of course it is!"

C.

His merry smile upsets Loulou completely, and she asks him repeatedly if it is true.

D.

Fleury assures her each time that he has become reconciled to his fate and that he wants her to be free.

E.

Loulou does not know whether to be joyful or angry over her husband's unexpected decision.

F.

Fleury explains to Loulou and says:

TITLE "I WILL LET YOU HAVE THE HOME AND
HALF OF MY FORTUNE."

G.

Loulou looks at him, unable to utter a word.

(36)

MUSIC ROOM. SAME AS SCENE "1".

CLOSE UP: Of Maurice standing at the study door. He nods with a contented smile.

(37)

STUDY SAME AS SCENE "2".

A.

Loulou is so embarrassed by Fleury's generosity that she refuses his offer and says: "no, no, I cannot accept that under any circumstances."

B.

SHOT OF: The open door leading to the music room.

C.

Maurice enters and looks at Loulou quizzically. He is afraid he might lose the money.

D.

Fleury and Loulou. She tries in vain to decline his

SCENE (37) CONT.

- D. Fleury and Loulou. She tries in vain to ~~decline~~ decline his offer. He insists so generously that she is quite overcome. She does not know what to do nor what to say. She forgets herself and sobbing, leans against him.
- E. CLOSE UP: Maurice sees that. He becomes jealous and a stern expression appears on his face.
- F. Loulou is still leaning against Fleury. In vain he tries to make her realize that she must not do it in the presence of her fiancé. He looks at Maurice with a gesture that begs his pardon.
- G. CLOSE UP: Maurice generously accepts his apology.
- H. Fleury and Loulou. Fleury beckons Maurice. Maurice approaches the couple and Fleury asks him to take his fiancée. Fleury unlapses her arms from his own neck and puts them around Maurice's neck. Listlessly she suffers him to do so. Fleury walks out of the picture.
- I. Fleury comes into the corner. He closes one eye with a roguish smile as if to say: "Well, now he ~~possesses~~ is yours."
- K. Loulou sinks out of Maurice's arms into a chair, she is sobbing and wants to dry her tears. She asks Maurice for a handkerchief. Maurice searches his pocket but cannot find a handkerchief. He exits in the direction of the corner.
- L. CORNER: Maurice approaches Fleury and asks him for his handkerchief. Fleury with utmost amiability, hands him his handkerchief.
- M. Maurice comes to Loulou, sits down beside her and dries her tears. She is in a very dejected mood.

SCENE (37) CONT.

H. Fleury turns around and sees the crestfallen couple sitting beside each other.

P. Fleury says cheerfully:

TITLE "WHY NOT BE HAPPY - YOU HAVE WHAT YOU WANTED."

Q. Loulou and Maurice are forced to make the best of the situation and look at each other with a wry smile. Loulou's smile in particular is very forced.

R. Fleury with a sarcastic gesture says: "Well that is much better." and leaves the room.

S. After her husband has left the room, there is no need for Loulou to pretend any more and she suddenly becomes moody again. Maurice on the other hand is quite swelled up. He feels that he is the victor. He arises, pats Loulou's cheek, and walks out of the picture.

T. CORNER WITH VALUABLE BRIC A BRAC. Maurice walks thru the room and looks with pleasure at all the costly things as though they already belonged to him.

U. CORNER WITH CIGAR CHEST. Maurice comes to the cigar chests and opens it, as a matter of course takes the largest cigar box and lights a fat cigar with great gusto.

FADE OUT.

438)

MUSIC ROOM SAME AS SCENE "I". FADE IN.

- A. CLOSEUP: Small table with note book into which shorthand notes are being written.

DISSOLVE INTO:

- B. LONG SHOT: at the small table in the foreground sits Grisette, the secretary of attorney Dubois. She is taking dictation. Beside her stands Dubois, dictating. On the other side of her stands Fleury. On the sofa sits Loulou. Maurice stands at the window. Loulou nervously fusses with her dress, as the financial settlement is rather distasteful to her. Maurice on the other hand takes much interest in the proceedings and nods now and then as though he were pleased.

The attorney in dictating says:

TITLE: "IN ADDITION, MADAME FLEURY SHALL RECEIVE THE COMPLETE HOUSEHOLD FURNISHINGS, AND HALF OF THE FORTUNE."

- C. CLOSE UP: of the secretary, she starts and looks at Fleury in surprise.
- D. CLOSEUP: of Fleury. He is looking down and nods in assent, without noticing the secretary's look.
- E. CLOSEUP: of the secretary. She shakes her head discreetly as if to say: "What a fool he is!" Then, with continued head shaking she goes on taking notes.
- F. CLOSE UP: of Maurice. He stands at the radiator by the window and rubs his hands. He is satisfied and pleased.
- G. CLOSEUP: of Loulou on the sofa. She looks about nervously and her glance happens to strike Maurice.
- H. CLOSEUP: of Maurice. When he notices Loulou looking at him, he continues to rub his hands, but in a changed manner, he holds his hands over the radiator for a moment as though he felt cold, then he goes on rubbing them.
- I. MED. SHOT. Attorney Dubois, Grisette and Fleury. The attorney has finished his dictation and tells the secretary to go into the adjoining room to transcribe her notes. The secretary arises and exits into the adjoining room.

(39)

STUDY SAME AS SCENE "2"

Grisette enters, she sits down at the writing desk on which stands a portable typewriter in its case (indicating that she has brought the typewriter with her.) She is still thinking of what she considers Fleury's foolish generosity. She shakes her head and mumbles, while she starts typewriting.

(40)

MUSIC ROOM SAME AS "1"

A.

Maurice, Fleury and Loulou sit, on the sofa together. the Attorney explains the situation to them and says:

TITLE: "THE MOST IMPORTANT POINT IS: WHICH ONE OF YOU WILL BE THE DEFENDANT IN YOUR DIVORCE SUIT?"

B.

CLOSEUP: Loulou is shocked by this question; naturally she cannot be the defendant, and as though it were quite natural for her husband to take the blame, she points at him.

C.

CLOSEUP: Fleury is surprised and emphatically declares that he does not want to be the guilty party.

D.

Loulou is now up in arms and turns to the attorney as though expecting his moral support.

E.

But the attorney looks at her with a meaning look as though saying: "Well, think it over - aren't you to blame for this?"

F.

Loulou suddenly realizes her guilt. She looks at Maurice.

G.

Maurice is embarrassed and looks down at the floor.

H.

Loulou fumbles with her dress in embarrassment.

I.

Fleury notices her embarrassment, and feels that she has realised her guilt. He feels sorry for her and he says that he is willing to be made the defendant.

J.

Loulou and Maurice both look up. They are gratified and deeply moved that Fleury will make this sacrifice for them. Maurice, over-flowing with gratitude, approaches Fleury with open arms to thank him. He shakes his hand and showers him with thanks. When he finally is about to put his hands upon the other's shoulders, Fleury stops him with a gesture that says: "That will do."

(41)

SAME AS SCENE "2" - STUDY

Grisette sits at the writing desk. She has finished her transcript, takes the last sheet out of the typewriter and assorta the different pages.

(42)

MUSIC ROOM SAME AS SCENE "1"

A.

The attorney saysto Fleury:

TITLE: "AS SOON AS MY SECRETARY ENTERS, YOU'LL SLAP YOUR WIFE'S FACE, THEN WE HAVE AN IMPARTIAL WITNESS."

B.

Fleury nods, he is willing to do so. He asks Loulou. She agrees to the deal. Then he asks Maurice, and the latter also benevolently gives his permission.

C.

CLOSEUP OF THE STUDY DOOR. At this moment, one notices the door handle of the study door moving.

D.

The attorney gives the sign, and Fleury and Loulou start a violent quarrel.

E.

CLOSEUP OF THE STUDY DOOR: Grisette enters with the papers in her hand. She notices the quarreling couple and exits discreetly, as she does not want to disturb them.

F.

Fleury is just raising his hand for the slap when the attorney stops him. He has seen Grisette leaving, takes hold of Fleury's arm and asks him to wait a moment.

G.

THE attorney hurries to the study door, turns around and gives fleury and Loulou a sign to renew their quarrel.

H.

Fleury and Loulou resume their quarreling.

I.

The attorney opens the door and asks Grisette in a business like manner to enter. She enters. The attorney takes the papers out of her hand as though he wanted to look them over. The secretary wants to leave the room, but the attorney asks her to stay and offers her a chair. She sits down, somewhat disturbed as she does not know what it all means.

J.

CLOSEUP: Loulou and Fleury quarrel. Fleury again raises his hand, but he cannot bring himself to slap her.

L.

CLOSEUP: Loulou berates Fleury so vehemently that she is almost exhausted. She winks at him to get done with the slapping.

- M. CLOSE UP: Fleury nods "yes"; he is almost ready.
- N. CLOSE UP: of Fleury's hand which is raised several times for the slap, but drops down again each time.
- O. CLOSE UP: of Maurice. He makes a gesture of slapping in order to encourage Fleury.
- P. GRISETTE AND DR. DUBOIS. The attorney stands beside the secretary, and also makes a gesture of slapping to instigate Fleury. The secretary notices it and looks on with a vacant expression in her face, she does not know what it is all about.
- Q. Fleury and Loulou. She waits in vain for the slap. He makes another attempt but cannot bring himself to slap her. He shrugs his shoulders as though saying: "Well, I can't do it!" - then he walks out of the picture.
- R. CORNER WITH SCREEN. Fleury comes into the corner and steps behind the screen.
- S. SCREEN FROM THE OTHER SIDE. In the corner stands a tea wagon with a decanter of cognac and liquor glasses. Fleury pours himself a glass and drinks it. He feels somewhat strengthened and leaves the corner with a firm resolution and with clenched fists.
- T.
K. Loulou, unable to understand Fleury's behavior, does not know what to say. AT this moment Fleury comes to her. He has made up his mind to slap her this time. He swings his arm. Loulou closes her eyes - but Fleury cannot do it. He scratches his head with his raised hand and suddenly exits once more.
- U. CORNER WITH SCREEN.
Fleury again disappears behind the screen, he remains behind it for a moment, then, he reappears and exits. For a moment the picture remains empty, then the crestfallen Fleury returns and for a third time disappears behind the screen.
- V. CLOSEUP OF THE TEA WAGON. Fleury's hand puts the half empty decanter on the wagon, while his other hand sets down an empty glass.

(SCENE (42) CONT.

- W. FRONT OF THE SCREEN: Fleury comes from behind the screen and remains standing beside it, leaning with one arm upon it. He is not drunk, but a little intoxicated and in a rosy mood. He looks at Loulou and Maurice.
- X. Loulou and Maurice shoot furious glances at Fleury.
- Y. Fleury smiles at them pleasantly. He makes a gesture with his hand as though saying: "It is of no use, I can't do it." Then he says:
TITLE: "THERE MUST BE OTHER GROUNDS FOR DIVORCE."
- Z. Grisette pricks up her ears, she realizes now what it is all about. She becomes greatly interested when she hears that Fleury is looking for a ground for divorce.
- AA. The attorney is about to discourse on divorce grounds when he notices Grisette listening with interest. He does not want to discuss the matter in her presence and asks her to leave the room. She rises mechanically, still looking at Fleury full of interest. Then she walks towards the background and remains standing in the doorway.
- BB. The attorney is about to start his discussion when he sees the secretary standing in the doorway. He asks her sternly to leave the room.
- CC. Grisette leaves the room and closes the door behind her.

(43)

STUDY SAME AS SCENE "2"

Grisette enters, hesitates a moment, then takes a mirror and powder puff out of her vanity bag and begins to make up.

(44)

MUSIC ROOM SAME AS "1"

A.

Loulou sits on the sofa completely exhausted by the excitement. Maurice busies himself around her. The attorney also endeavors to calm her. He motions Fleury. Fleury comes - the attorney asks them to listen to him and says:

TITLE: "IF YOU REALLY WANT TO GET A DIVORCE,
THERE IS ONLY ONE GROUND LEFT."

All three look at him expectantly.

B.

CLOSEUP: Pointing at Fleury the attorney says that the safest and quickest way to get a divorce would be adultery.

C.

CLOSEUP: of Loulou. She is frightfully shocked at this suggestion, and emphatically rejects it. Then she looks at Fleury with wide eyes and asks him what he thinks of it.

D.

CLOSEUP: Fleury is undecided, the attorney's daring suggestion has taken him completely by surprise, and he looks from his wife to the attorney in confusion.

E.

CLOSEUP: The attorney looks at Fleury with an expression as though to make it clear to him that he has brought up this particular ground for divorce on purpose, and he winks at Fleury to accept the proposition.

F.

Fleury understands now what the attorney's intention is and with an outburst of joy as though he considers it a splendid idea, he says that he is willing to commit adultery!

G.

Loulou looks at her husband, speechless: This she has not expected.

H.

CLOSE UP: Fleury nods at his wife pleasantly as though confirming that he is pleased to have found this way out of their difficulties, and he acts as though he were extremely happy.

I.

MEDIUM SHOT: Loulou and Maurice on the sofa. Loulou jumps up. She is in a fighting mood and says: "So that's what you want to do?" She pours a stream of invectives upon Prunelles in order to give vent to her indignation.

K.

CLOSEUP: Fleury looks at his wife with a calm smile and says:

TITLE: "WHAT DOES IT MATTER TO YOU? I'M FREE."

L.

CLOSEUP: Loulou and Maurice. Loulou stops, she realizes in what kind of a situation she has permitted herself to fall and that she really has no claim on her husband any more. Now Maurice becomes offended because she is still jealous of her husband and he chides her. Loulou suddenly starts to play the indifferent one towards her husband. She forces a smile as if to say: "It's all the same to me, what he does." And while she works herself into this mood, she loses control over herself for a moment and gives Fleury another furious look.

M.

CLOSEUP: Fleury smiles in amusement.

N.

CLOSEUP: Loulou and Maurice, the frivolous smile of her husband infuriates Loulou and her anger knows no bounds. She looks at Maurice and forces a sweet smile to hide her indignation and to prove her indifference to Fleury. She caresses Maurice with faked tenderness as if to say: "You are the only one." Then she takes Maurice by the arm and without paying any further attention to her husband, exits with him.

O.

CLOSEUP: Fleury and the attorney. Fleury is startled and somewhat disappointed by this turn of events, he wonders if he has not gone a little too far, and he looks anxiously at the attorney. The latter, however, smilingly assures him that everything will be alright.

P.

CLOSEUP: Of the door leading to the adjoining room. Loulou suddenly re-enters in great excitement and quickly closes the door behind her. She is in a fury again and threateningly says to Fleury:

TITLE: "YOU HAVE ALREADY SOMEONE ELSE ON THE STRING.
HAVEN'T YOU?"

Q.

Fleury laughs joyfully over his victory and describes in glowing terms what a beautiful girl his new love is.

R.

Loulou's rage knows no bounds. In a high temper she says: "Why don't you go to your new love - I won't keep you."

S.

Fleury is pleased at her reaction and provokingly says: "That is just what I'll do." While he says this, he remains standing in indecision.

T.

Loulou excitedly repeats: "Don't let me keep you - go right now."

U.

Fleury feels that Loulou is not quite convinced that there is someone else and says: "Certainly I will go, but I have to telephone first." He goes to the telephone and lifts off the receiver.

SCENE (45) CONT. TELEPHONE EXCHANGE

CLOSE UP: of a telephone girl, she asks:

TITLE: "NUMBER PLEASE?"

(46) MUSIC ROOM SAME AS SCENE "I"

Fleury at the telephone is for a moment at a loss, as he has thought of no particular number, then he quickly calls at random.

(47) ROOM OF A VERY OLD MAN

The old man sits in a chair and reads a paper. He hears the telephone ring and answers.

(48) MUSIC ROOM SAME AS SCENE "I"

Fleury speaks into the telephone as though he were talking to his girl and says tenderly: "When are we going to have dinner tonight, darling?"

(49) ROOM, SAME AS SCENE "47"

The old man at the telephone is annoyed at what he thinks is a practical joke. He curses and with a furious bang puts down the receiver.

(50) MUSIC ROOM SAME AS SCENE "I"

A. Fleury at the telephone. He continues to talk into the telephone in endearing terms. Then he says goodbye with a kiss and puts down the receiver. He looks at his wife triumphantly.

(SCENE (50) CONT.

B. Loulou is now completely convinced that he has a love affair with someone else. She exits in a fury and slams the door behind her.

C. The attorney crosses to Fleury. He is surprised and asks him whom he just called. Fleury shrugs his shoulders: he does not know himself, and he explains his ruse to the attorney. Both laugh heartily, then the attorney says to Fleury that he must leave now. Fleury says, "Yes" and wants to go, but the attorney quickly makes him sign the two agreements and says that he himself will attend to the rest. Fleury signs and says, goodbye to the attorney. The attorney with a look that tells much glances at Fleury and shakes his finger at him as though saying: "Don't do anything rash." Fleury assures him that he need not worry and exits.

(51) HALL AT FLEURY'S SAME AS SCENE "12"

A. Grisette has put on hat and coat. On a chair before her stands the case containing the portable typewriter. She has the lid of the case in her hand. She hears Fleury coming and quickly busies herself with the typewriter-

B. Fleury enters, takes his hat and overcoat, and puts them on, suddenly he notices Grisette who is trying to close the lid of the typewriter case.

C. CLOSEUP: Grisette is apparently unable to shut the case.

D. Fleury asks her courteously if he may help her, and she explains to him what the trouble is. Fleury presses the lid down and at the first attempt it closes readily as if by itself. He looks at Grisette with a smile of surprise that it was so easy. She thanks him and says coyly:

TITLE: "IF I CAN EVER BE OF ANY HELP TO YOU, MR. FLEURY --
I'LL BE ONLY TOO GLAD."

He thanks her with a rather irritated smile and looks at her suspiciously. She crosses to the door and pretends that it is difficult for her to open it as she has the typewriter in one hand, and her vanity case in the other. Fleury gallantly hurries to her assistance and both exeunt.

(52)

STAIRWAY IN FLEURY'S HOUSE.

- A. Fleury and Grisette enter the stairway, he goes to the elevator and pushes the starter-button.
- B. Grisette, notices that he is going to use the elevator. She turns back from the stairs, says: "May I ride down with you?" and quickly crosses to Fleury. She ogles him coyly while they wait for the elevator.
- C. There is nothing for Fleury to do but suffer her advances.
- D. Grisette begins to talk to Fleury with affected vivacity.
- E. Fleury looks at her in surprise and realizes that she is trying to "vamp" him. In the meantime the elevator has come up. Fleury opens the door and asks Grisette to enter. She enters the elevator giving Fleury a sidelong glance with a world of meaning. This is too much for Fleury. He lifts his hat, curtly says goodbye to her and quickly shuts the elevator door. Then he starts to descend the staircase with a feeling of relief. A moment afterwards, the elevator also starts to go down.

(53)

STAIRWAY, NEXT FLOOR DOWN

Fleury greatly relieved that he got rid of Grisette comes down the stairs. Suddenly he sees the lighted elevator come down. He is afraid he might meet Grisette and starts running down the stairs in a great hurry.

FADE OUT.

(54)

REGISTER OF THE HOTEL CLARIDGE, PARIS - FADE IN

Room 211 - 212 Monsieur Gaston Fleury

DISSOLVE INTO

(55)

VERY ELEGANTLY FURNISHED HOTEL ROOM

A.

CLOSEUP: Fleury in a silk dressing gown stands in front of a dressing table. He wears full dress shirt and collar, and is just tying his white necktie. He is in high spirits, and whistles merrily. Then he turns to the valet (who is out of scene) and says:

TITLE: "MY FULL DRESS SUIT, PLEASE."

B.

CLOSEUP: The liveried valet looks for the full dress suit in the open wardrobe trunk, he takes out a few striped suits but he cannot find the black suit. He turns to Fleury and tells him that there is no dress suit in the trunk.

C.

CLOSEUP: Fleury is greatly surprised to hear this and quickly goes to the trunk.

D.

Fleury comes to the trunk and rummages through it: there is no full dress suit in it.

(56)

DINING ROOM AT FLEURY'S SAME AS "19"

A.

Loulou and Maurice, both in dinner clothes, are sitting at a beautifully decorated table. THE dinner is over and they are just sipping their demi-tasse. The champagne glasses are filled. Maurice, in the best of humor, complacently lifts his glass and winks at Loulou affectionately. Loulou, likewise in high spirits, lifts her glass and nods at him amiably. Maurice offers her his glass and lets her sip from it. Loulou also lets Maurice drink from her glass. Then they cross their arms with the glasses in their hands and drink.

B.

Loulou, rather animated by the champagne, looks at Maurice with a smile.

C.

Maurice, likewise stimulated, slowly moves closer to Loulou.

D.

Both come very close to each other. Suddenly, Maurice embraces Loulou and is just about to kiss her when they both startle.

E.

CLOSEUP The man servant carrying a large flower basket, enters through the portiere.

F.

Maurice and Loulou quickly draw apart.

(SCENE 56 CONT.)

G. The servant puts the flower basket down, and immediately leaves the room.

H.

CLOSEUP: Loulou and Maurice. Maurice's face expresses surprise as he does not know from whom the basket is. Loulou, on the other hand, is greatly pleased, believing that Maurice has ordered the flowers. Before he can say a word, she, in the first impulse of her joy, gives him a hearty kiss and quickly exits. Maurice remains staring with a stupid expression.

I.

CORNER WITH DOOR :

Loulou comes to the flower basket, regards it full of happiness - then she picks up the small envelope, opens it and reads:

INSERT

CLOSEUP: Visiting card with the words written on it:

"Heartiest congratulations for
your betrothal.

Gaston.

K.

CLOSEUP: Loulou's face lights up with joy, she turns to Maurice and tells him that the flowers come from Fleury. With these words, she exits in his direction.

L.

Maurice resents Loulou's joyfulness. She comes to him with the card. She pays no attention at all to his growing displeasure. She shows him the card so that he has to read it and asks him if this is not a charming thought of Fleury's

M.

Maurice is forced to read the card against his own wishes and with a very wry smile he answers her naive question affirmatively.

N.

Loulou, still unable to calm herself asks him time and again if it was not charming of Gaston to be so thoughtful.

O.

Maurice cannot do anything but say "yes" each time she questions. When she continues to rave, he becomes nervous and peeved. He offers her the pastry and asks her if she will not help herself to some.

P.

Loulou thanks him, takes a piece of pastry, starts to eat it and to drink her coffee.

(SCENE 56 CONT.)

Q. CLOSEUP: Loulou eats and drinks, but while she does so, her mind is still occupied with the thought: how nice it was of Fleury to surprise them in this way. Then a different thought enters her mind. The joyful expression vanishes from her face, she wrinkles her brow and all of a sudden, looks quite furious.

R. Loulou and Maurice. He notices the furious expression on her face and asks her, with a guilty conscience, what the matter is. But Loulou suddenly springs up and without answering him hurriedly exits.

S. CORNER WITH DOOR Loulou comes into the corner, lifts up the flower basket and throws it through the open door into the study. Then she turns around to Maurice and says in deep indignation:

TITLE: "I BELIEVE HE'S GLAD TO BE RID OF ME!"

T. Maurice is glad that Loulou looks at the matter from this angle and in order to heighten her indignation against Fleury he nods full of irony as though saying: "Certainly, that is quite obvious."

U. Loulou is non-plussed by his ostensible assent. Her innate contrariness awakens, she exits in the direction of Maurice, and -

V. Coming to Maurice asks him definitely if that is his true opinion. He nods once more "Yes." LOULOU hesitates a moment and then suddenly, in a spirit of opposition says angrily: "How dare you say that!" Maurice realizes the mistake he made and with a thousand excuses tries to extricate himself. He attempts to reconcile the angry Loulou with words of tenderness; he gently draws her to him, puts his arm around her and is about to kiss her, when -

(57) STUDY. SAME AS SCENE "2" -

* CLOSEUP: The telephone rings.

(58) DINING ROOM SAME AS SCENE "19"

- Maurice attempted kiss is interrupted by the telephone. He lets Loulou go and angrily exits through the open door into the study.

(59)

STUDY. SAME AS SCENE "2"

Maurice goes angrily to the telephone and asks who it is.

(60)

HOTEL ROOM. SAME AS SCENE "55"

Fleury stands at the telephone and speaks into it:

(61)

STUDY SAME AS SCENE "2"

When Maurice hears that it is Fleury, he hesitates a moment. He is mad that Fleury, of all people, should call up and possibly disturb their evening. Therefore, after a short deliberation, he says:

TITLE: "MADAME AND MR. FERRIERE DO NOT WANT TO BE
DISTURBED."

Then he puts down the receiver.

(62)

HOTEL ROOM SAME AS SCENE "55"

Fleury is dumbfounded. Mechanically putting down the receiver, he repeats what he has just been told over the telephone and a terrific fit of jealousy seizes him.

(63)

DINING ROOM. SAME AS SCENE "19"

A.

CLOSEUP: OF THE DOOR TO THE STUDY

Maurice enters. Loulou comes running towards him and asks him curiously who it was. Maurice answers evasively, but Loulou insists upon knowing who it was. When she repeats her question, he cannot help but tell her that it was Fleury. The moment Loulou hears that her husband has called up, her face lights with joyful surprise. She is so glad that Maurice immediately becomes resentful and asks her what the cause of her joy is.

SCENE (63) CONT.

- B. Loulou feels that she has gone too far in her exuberance and in order to dispel his doubts, she pretends not to care anything about Gaston Fleury. She pats Maurice's cheek tenderly.
- C. Maurice is calmed right away and smiles with self-satisfaction. Loulou takes his arm, presses it, and points to the dining table; they will sit down again. Maurice nods and leads the way.
- D. Loulou, quick as lightning, turns back to the door.

SCENE 64

STUDY. SAME AS SCENE "2".

Beside the door leading to the dining room lies the flower basket, it is tipped over. Loulou's hand comes into the picture and quickly rights it, then her hand withdraws.

FADE OUT

(65) FADE IN. STREET IN FRONT OF FLEURY'S HOUSE. NIGHT.

- A. A taxi comes and stops in front of the house.
- B. Fleury in hat and coat steps out of the taxi and enters the house.

(66) MUSIC ROOM SAME AS SCENE "I".

- A. Maurice sits at the piano he has just finished a rather sentimental piece.
- B. Loulou stands at the piano turned towards Maurice, watching him as tho she were in a trance, utterly charmed by his music.
- C. Maurice has finished. Loulou looks at him with a smile and makes a flattering remark about his beautiful playing. Maurice looks at her with veiled eyes. Carried away by the full realization of his own artistry, he arises with a pose of fatigue and tenderly takes Loulou's hands to draw her to him.
- E. Loulou involuntarily looks at the clock.
- F. CLOSE UP OF THE CLOCK: It reads 9.45 p.m.
- G. Maurice wants to draw Loulou towards him to caress her, but she discreetly resists and says:

TITLE "I THINK IT IS TIME FOR YOU TO GO!"

- H. Maurice is a little surprised at her suggestion and says that he does not want understand why he cannot stay a little longer.
- I. Loulou persuades him to go.
- K. Reluctantly, Maurice gives in. He nods assent and draws Loulou to him, to give her a good night kiss. Suddenly both start: they hear the door back to the hall shut with a bang. They listen and involuntarily draw apart.
- L. The door opens and Fleury clad in hat and coat enters. He closes the door behind him and with a bow passes by Loulou and Maurice, crosses the whole room and exits thru the other door without stopping or saying anything to either.

SCENE 66 CONT.

- M. CLOSE UP: Loulou and Maurice are unable to utter a word. Suddenly he looks up at her with suspicion a feeling which grows in him then he remembers that she has just asked him to leave. He asks what it all means but she is too disturbed to answer and indicates that she cannot explain herself. Maurice says she ought to know what is behind all this. She assures him that she really does not know why her husband has come. Maurice considers a moment, then he says that he will find out right away and exits towards the same door as Fleury.

(67) BEDROOM AT FLEURY'S.

- A. Maurice opens the door and looks into the bedroom. He stops as he is rooted to the spot when he sees:
- B. Fleury sitting on a chair in front of the dressing table. His coat and vest are hanging over the back of the chair and he is just taking off his trousers. Fleury turns around and looks at Maurice questioningly.
- C. CLOSE UP OF MAURICE AT THE DOOR. He is dumbfounded and quietly closes the door.

(68) MUSIC ROOM SAME AS SCENE "I".

- A. Loulou is waiting full of expectancy. Maurice approaches her. He is very excited and upon her anxious question what the matter is he cries:

TITLE "HE'S UNDESSING."

Loulou does not know what to say she cannot believe it and wants to go into the bedroom to see with her own eyes whether it is true.

- B. But Maurice stops her and says reproachfully that she cannot go into the bedroom while her husband is undressing.

(69) BEDROOM SAME AS SCENE "67".

Fleury quickly puts on vest and coat takes his hat and overcoat and exits.

(70)

MUSIC ROOM SAME AS SCENE "I".

B.

Loulou and Maurice are still arguing what Fleury's purpose was in coming, when suddenly both turn towards the door.

B.

Fleury enters triumphantly in his evening clothes, over coat over his arm hat in hand. He crosses towards the couple and begs their pardon for disturbing them, saying that he had to have his evening clothes.

C.

Maurice and Loulou are surprised to see Fleury's in full dress.

D.

Fleury explains with a defiant smile:

TITLE "I'M GOING TO A DANCE TONIGHT."

e.

Maurice is greatly relieved and smile joyfully.

F.

Loulou quickly swallows her anger over this thrust and smiles sweetly as she says "I hope you'll have a good time."

G.

Fleury returns her smile and thanks her with a nod.

H.

Now all three of them smile at one another.

I.

CLOSE UP: Fleury's smile gives way to a growing restlessness. He would like to see Maurice get out. He turns towards him and says insinuatingly:

TITLE "I SUPPOSE IT IS VERY LATE ALREADY."

K.

Maurice and Fleury. Maurice takes his watch out of his pocket and says shaking his head: "No it is early yet" This evasive answer makes Fleury still more jealous. With a quick decision he asks Maurice to show him the watch. Maurice does so with a sarcastic smile. Fleury looks at the watch, feigned astonishment as he says;

TITLE "INDEED, IT IS QUITE EARLY YET."

He sits down on the edge of the table as the he intended to stay for a talk with Maurice. Maurice is quite perturbed by this unexpected turn of events and does not know what to do.

L.

Loulou is utterly confused by the situation.

SCENE (70) CONT.

M. Louisa, Fleury and Maurice. There is an awkward silence as none of them knows what to say. Suddenly Fleury begins to speak, he tells the other two in glowing terms how glad he is to see them so happy. Louisa is very much shocked at his exaggerated, mock, compliments. The whole situation thing is very painful to her. She wants to end it and bids a cold goodbye to her husband and a tender one to Maurice. Both she and Maurice whisper some words of endearment into each other's ears.

N. CLOSE UP: Fleury listens intently and with suspicion, as he surmises some kind of trick.

O. Louisa, Maurice and Fleury. Louisa leave the room the two men bow to her. At the door she turns around once more and bows back to them.

P. CLOSE UP of Maurice and Fleury. They both bow again to Louisa. Then they are alone with each other and look blankly at one another. One mistrusts the other and suddenly both decided that it is time to go. With exaggerated courtesy they compliment each other out of the room.

(71) STREET IN FRONT OF FLEURY'S HOUSE. SAME AS SCENE "51" NIGHT.

A. Fleury and Maurice come out of the house. Both give each other suspicious glances and then smile in embarrassment.

B. Maurice with a sudden decision bids Fleury goodnight and shakes hands with him. Fleury also says good night and hesitantly turns to go.

C. CLOSE UP: CAMERA ON TRUCK. Fleury walks slowly down the street. His suspicion grows and finally he turns around towards Maurice only to quickly look ahead again.

D. Maurice likewise walks down the street with ever increasing suspicion. He cannot resist the temptation and cautiously turns around again towards Fleury. Then he turns back and walks reluctantly on.

E. Fleury walks on thoughtfully and full of misgivings. Once more he turns around towards Maurice.

CHENE VI CONT.

F. At the same moment Maurice turns towards Fleury. He sees that Fleury has noticed his turning around and to motivate it, he stops and lifts his hat to Fleury.

G/ Fleury also very courteously lifts his hat, but then his suspicion gets the better of him and with a sudden decision he walks back towards Maurice.

H. Maurice is surprised to see Fleury come back and stops curiously. Fleury comes up to him and says:

TITLE "YOU'RE AN AWFULLY NICE FELLOW - I THINK I'LL SEE YOU HOME."

Maurice stares at him in amazement, but Fleury takes his arm and walks on with him.

FADE OUT.

(72) STREET IN FRONT OF MAURICE'S HOUSE. FADE IN. NIGHT.

A. Maurice and Fleury arrive in front of the house. Maurice wonders what to do next. Fleury is happy and content to know that his rival is safely out of the way. Joyfully he shakes his hand to bid him goodbye, but Maurice at the same moment looks up to the sky.

B. The sky is starry and cloudless.

C. Maurice says to Fleury:

TITLE "IT IS TOO FINE A NIGHT TO GO TO BED - I THINK I'LL ACCOMPANY YOU TO YOUR HOME."

H. Fleury looks at him in blank astonishment as Maurice takes his arm and walks away with him.

FADE OUT.

73 STREET IN FRONT OF THE HOTEL CLARICE. NIGHT. FADE IN.

A. Maurice and Fleury arrive in front of the hotel. They walk slowly and are completely exhausted. Fleury perspires so much that he has pushed his hat way back. Maurice carries his overcoat on his arm. This time it is Maurice who triumphs and he is just about to say good night to Fleury when the latter says to him:

TITLE "YOU'RE RIGHT. THIS IS SUCH A WONDERFUL NIGHT."

SCENE 73 CONT.

- B. CLOSE UP OF FLEURY. Before he finishes his sentence, he feels a heavy drop of rain fall on his nose. Astonished he looks up at the sky.
- C. The sky is covered with heavy clouds.
- D. CLOSE UP: Fleury after looking at the sky, glances down to the pavement.
- E. CLOSE UP: Of the pavement big heavy raindrops are falling.
- F. Maurice and Fleury suddenly a cloud burst starts to come down. Maurice makes a gesture of regret as he saying "It is too bad that you cannot accompany me now." He is glad to get away, bids Fleury goodbye, jumps into a taxi and drives off.
- G. The taxi disappears in the darkness.
- H. CLOSE UP: Fleury is greatly upset, for a moment he does not know what to do, then he jumps into another taxi and drives off also.

FADE OUT.

- (74) STREET IN FRONT OF FLEURY'S HOUSE SAME AS SCENE "31".
FADE IN.

It is night, the taxi stops on front of the house, Fleury alights and hurriedly walks into the house.

- (75) HALL OF FLEURY'S HOUSE. SAME AS SCENE "12"

- A. The hall is dark, Fleury opens the door and enter cautiously He closes the door noiselessly and looks at the clothes-rack.
- B. CLOSE UP of the clothes rack, it is empty.
- C. Fleury cautiously tiptoes thru the hall into the music room.

76

MUSIC ROOM SAME AS SCENE "I".

A.

Fleury with his hat on, steals into the room, he opens each door quietly and peeps into the rooms which are dark.

B.

CLOSE UP: Fleury breathes a sigh of relief, suddenly he glances towards the corner with the screen, and exits in its direction.

C.

CORNER WITH SCREEN. Fleury steps behind the screen remain there for a moment and then reappears. He wipes his mouth with his handkerchief, glances at his hands, and, feeling like a victor, exits in the direction of the bedroom.

(77)

BEDROOM SAME AS SCENE "67".

A.

CLOSE UP: of the door. Fleury opens the door and peeps into the room.

B.

CLOSE UP: Boulou lies in bed still asleep.

C.

CLOSE UP: Of Fleury at the door. He shakes his finger towards the sleeping Boulou and says: "It serves you right, now you have to sleep all by yourself." Then he exits and cautiously closes the door.

(78)

HALL SAME AS SCENE "12".

A.

Fleury crosses the hall in the direction of the door leading to the stairway. He is almost in the middle of the hall when -

B.

CLOSE UP: the telephone rings.

C. O

Out of habit, Fleury lifts up the receiver and says "hello"

80

MAURICE'S BEDROOM.

Maurice sits in bed in his pajamas, the phone in his hand. He just wants to tell Boulou his funny experience with Fleury, but his smile quickly disappears when he hears a man's voice answering him. He shouts into the phone "who is there?"

60. HALL SAME AS SCENE "12".

A. Fleury stands at the phone he is panic stricken as he realizes the mistake he made. He quickly drops the phone and hurries out of the hall.

B. CLOSE UP: The 'Phone receiver lies on the table.

61. MAURICE'S ROOM SAME AS SCENE "79".

Maurice sits on the bed greatly excited. Half mad with fury he pounds the phone to get an answer. When nobody answers, he jams the receiver down. His eyes blazing with fury, he looks down at the phone. Suddenly another fit of rage seized him, he takes the receiver off one more and in a frenzy shouts into the phone:

TITLE "YOU WRETCH!"

Then he slams the receiver down, jumps into bed, turns the light off and frantic with rage, buries himself under the covers.

FADE OUT.

(62) BEDROOM SAME AS SCENE "67". FADE IN.

It is morning, Loulou lies in bed asleep; disturbed by noise she awakes and looks up surprised and annoyed, she listens tensely.

(63) MUSIC ROOM. SAME AS "1"

CLOSE UP: Maurice sits at the grand piano with an angry face and plays.

(64) BEDROOM SAME AS SCENE "67".

A. Loulou in bed, she is amazed to hear the piano playing so early in the morning. She looks at the clock on the night table, to see what time it is.

B. CLOSE UP: Clock on table, the clock goes on 8. a.m.

C. Loulou is now really peeved to be disturbed by music so early in the morning. She lies down and tries to snatch a little more sleep.

(85) MUSIC ROOM SAME AS SCENE "I".

CLOSE UP: of Maurice at the piano. He plays fortissimo and strikes the keyboard with mighty chords.

(86) BEDROOM SAME AS SCENE "67".

Loulou angrily rises up in bed because the loud playing keeps her from sleeping any more. She is much put out to be deprived of her morning sleep and gets up.

(87) MUSIC ROOM SAME AS SCENE "I".

- A. CLOSE UP: Maurice is still playing and vents his ill temper on the keyboard.
- B. The door opens and Loulou enters, dressed in an elegant negligee.
- C. Maurice interrupts his playing, springs up like lightning and looks at Loulou closely.
- D. Loulou is astonished as she has expected a "good morning" from him.
- E. Maurice rushes past Loulou and out thru the door by which she has just entered. Loulou, nonplused, stares after him. After a short while Maurice returns thru the same door.
- F. Maurice ~~rushes~~ rushes past Loulou and across the entire length of the room, and out thru the second door.
- G. CLOSE UP: Loulou's eyes follow him, she thinks he is crazy.

(88) STAIRWAY IN PRUNELLE'S HOUSE. SAME AS SCENE "52."

Maurice tears the hall door open and looks out - he rushes to the bannister and looks down the stairs, he sees nothing and quickly exits back into the hall.

(89)

MUSIC ROOM SAME AS SCENE "I"

A.

Loulou still stands in the room wondering what it is all about, when Maurice rushes back in and, coming up close to her, looks at her with searching eyes and says:

TITLE

"WHERE IS YOUR HUSBAND?"

Loulou thinks he is crazy, she does not comprehend what he means by that question and answers quite innocently "How should I know where he is."

B.

Maurice retorts in a fury that Fleury was here last night and relates his experience with the telephone. Loulou does not take the whole matter very seriously and laughs because she thinks his fanciful imagination has played a trick on him. She wants to make explanations to him, but he is too furious to listen and walks away from her.

C.

CORNER OF THE MUSIC ROOM. Maurice comes into the corner and leans his elbow against the wall, rests his head in his hand in a picturesque pose and registers fury. Loulou follows him and wants to conciliate him, but he, in his fury, runs away from her again. Now Loulou also becomes angry. She turns away from him and walks out of the picture in the opposite direction.

D.

AT THE WINDOW. Loulou comes to the window and remains standing there, with her back turned half way to the camera. She is very angry and, while she looks out the window upbraids Maurice for his behavior. Suddenly she stops and turns around to Maurice in astonishment.

E.

Maurice sits at the piano, and vents his pent up emotions in a fortissimo.

F.

CLOSE UP: That she has to listen to his musical outburst right after their row is more than Loulou can stand. Nervously she asks him to be quiet, but he goes on playing so that she covers her ears with her hands in agony.

G.

CLOSE UP: Maurice continues to play for a while, and then suddenly stops. He turns around to Loulou, says a few angry words and then starts to play again with all his might. Suddenly, overcome by his rage, he springs up and exits out of the picture. The picture remains empty a moment, then Loulou enters, closes the piano, looks it and exits.

SCENE (89) CONT.

H. AT THE WINDOW: Loulou comes back to the window, she breathes a sigh of relief; at least she has succeeded in stopping Maurice's venting his rage on the piano.

I AT THE DOOR. Maurice stands near the door. Talking excitedly to himself, he clenches his fists as tho saying: "I'll show the wretch!"

K. AT THE WINDOW: Loulou looks out of the window and without turning around to Maurice says:

TITLE "YOU DONT TREAT ME ANY BETTER THAN MY HUSBAND ---"

After a little while she says, as tho playing another trump:

TITLE "AND WE ARE NOT EVEN MARRIED YET!"

Flushed with anger she turns around to him and in order to further emphasis what she has just said, she sees:

L. CORNER WITH DOOR: Maurice is gone. The door stands open.

M. CLOSE UP: Loulou looks around in disappointed amazement Her glance strays to the window and she looks down to the street.

(90) STREET IN FRONT OF FLEURY'S HOUSE. PHOTOGRAPHED FROM ABOVE.

Maurice comes out of the house and in great excitement walks down the street.

(91) MUSIC ROOM SAME AS SCENE "I".

Loulou shakes her head in disappointment and says to herself:

TITLE "THEY'RE ALL ALIKE."

FADE OUT.

(92) WAITING ROOM OF DR. DUBOIS' OF ICE SAME AS SCENE "18".
FADE IN.

A. DESK OF THE SECRETARY: ON the desk lies an envelope addressed to Fleury at the Hotel Claridge, across the envelope is written: "Rush".

DISSOLVE INTO

B. CORNER OF THE WAITING ROOM: The secretary has put on her hat and coat, looking into a small hand mirror, she fixes herself up.

C. Grisette crosses to the desk, picks up the letter, puts it into her vanity case and exits.

(93) HOTEL ROOM SAME AS SCENE "55".

A. Fleury stands in a corner of the room near the door full of expectancy.

B. A bell boy opens the door and ushers Maurice in. Maurice with a sinister look, walks towards Fleury. Fleury feigns innocence. He welcomes Maurice jovially and slaps him on the back with a friendly smile, but when he sees that Maurice instead of returning his welcome only looks at him with piercing eyes, he suddenly opens the piano and amiably invites Maurice to play.

C. Maurice refuses curtly, Fleury urges him once more. When Maurice again refuses, Fleury looks at him as tho he were worried and asks him what the matter is. Maurice is silent for a moment, and then he says with suppressed anger:

TITLE "YOU ARE CHEATING ME WITH YOUR WIFE!"

D. Fleury feigns astonishment and pretends not to understand. Maurice accuses him excitedly of entering his home last night.

E. Fleury defends himself and denies everything. Maurice becomes more excited and refuses to believe his denials.

(94)

HALLWAY IN THE HOTEL.

A bell boy comes with Grisette and shows her to Fleury's room. He knocks at Fleury's door.

(95)

HOTEL ROOM SAME AS SCENE "55".

A.

Fleury, glad over the interruption, calls "come in"

B.

CLOSE UP AT THE DOOR: the bell boy enters and announces Grisette.

C.

Fleury is surprised when he hears who is there. Then a sudden idea strikes him, and he tells the bell boy to show the lady in.

D.

Grisette enters. Fleury approaches her, shakes hands with her and pats her cheek.

E.

Grisette looks at Fleury with wide eyes. Fleury glances in the direction of Maurice with a radiant smile as he saying: "She is my new love." - then he puts his arm tenderly around her waist and asks her in an intimate way:

TITLE "HAVE N'T WE BEEN DANCING ALL LAST NIGHT?"

F.

Grisette looks at him in astonishment.

G.

CLOSE UP ON: The back of the secretary. Fleury's hand nudges her.

H.

CLOSE UP: Of Grisette's and Fleury's heads - Grisette understands now and with a coquettish smile she says "Yes" Fleury looks at Maurice triumphantly as tho saying "Well, do you believe me?"

I.

Maurice looks at the two with a blank stare, doubting.

K.

Grisette nods with a slight smile in support of Fleury's words and suddenly gives him a kiss.

L.

Fleury is flabbergasted and then grins realizing that he has to carry the game thru.

M.

Maurice is now convinced that Fleury has been dancing with Grisette last night. With an embarrassed smile he sits down on the piano stool and not knowing what to say begins to play with one hand

SCENE (95) CONT.

N. CLOSE UP: Fleury notices with horror that Maurice is starting to play the piano.

O. He hurries to Maurice and before the latter has a chance to begin playing, he takes him by the arm and pulls him up assuring him once more that his suspicion was unfounded, he pulls him up out of the picture.

P. BOTH MEN COME TO THE DOOR. Maurice repeatedly begs ~~Maurice~~ Fleury's pardon, shakes hands with him and bows to Grisette, then he exits.

Q. Grisette looks at Fleury with a sly smile. Fleury is glad to be rid of Maurice and breathes a sigh of relief. He walks to Grisette and thanks her for having pulled him so kindly out of his predicament. The secretary looks at him shrewdly and then says firmly:

TITLE "NOW WE MUST REAKKY GO OUT TOGETHER."

R. Fleury looks at the secretary in surprise. He realizes that he is caught in a trap and scratches his head in embarrassment.

FADE OUT.

EDITORIAL TITLE

WITH THE PIANO LOCKED, MAURICE IS AS HELPLESS AS A FISH OUT OF WATER.

(96) MUSIC ROOM SAME AS SCENE "I". FADE IN. NIGHT.

A. Maurice and Loulou are sitting on the sofa. Loulou is very much bored and stupidly stares at the mantel clock.

B. CLOSE UP: THE MANTEL CLOCK. The pendulum goes to and fro

C. CLOSE UP OF THE MOVING PENDULUM.

D. CLOSE UP: Loulou stupidly stares at the pendulum, with her eyes involuntarily following its movements.

E. CLOSE UP: Maurice is nervous and turns to the left.

SCENE 96 CONT.

- F. CLOSE UP: The piano is closed.
- G. CLOSE UP OF MAURICE. and Loulou. Maurice glances at the piano longingly. Loulou notices it and looks at him as she says: "Don't you dare play again!" Then she quickly picks up her little handbag in order to make sure that the piano key is in it.
- H. CLOSE UP: Of Loulou's bag. It is being opened. Loulou reaches into it finds the key and closes the bag.
- I. CLOSE UP: Loulou breathes a sigh of relief, knowing that the key is safe and that she herself is safe from his playing.
- K. CLOSE UP: Maurice is still looking at the piano with longing eyes. Finally he gives up hope and turns his eyes from the piano. Involuntarily he begins to play a tune on the table with one hand, then he starts playing with both hands.
- L. CLOSE UP: Loulou watches him with growing resentment. She begs him to quit his drumming and says reproachfully:
- TITLE "IS PIANO PLAYING THE ONLY ENTERTAINMENT YOU CAN THINK OF?"
- M. Maurice feels stumped. He ponders, suddenly pulls a newspaper out of his pocket and says:
- TITLE "LISTEN TO THIS REVUE OF MYSELF."
- Loulou looks at him horrified. Her patience is stressed to the breaking point.
- N. Maurice does not notice her look and begins to read.
- O. CLOSE UP: Of the article with Maurice's picture.
- P. CLOSE UP: Maurice reads and gets all enthused over the review.
- Q. Loulou becomes more and more nervous. She is not at all interested in the review. She looks at Maurice in great irritation but she sees:
- R. CLOSE UP: Of the back page of the newspaper which is

SCENE (96) CONT.

R. CLOSE UP OF THE BACK PAGE OF THE NEWSPAPER which is turned towards her. On the page are the advertisements of the best known cabarets of Paris, outbidding each other in praising their attractions and entertainments.

S. Maurice and Loulou. Maurice reads on in ecstasy. Loulou completely forgets what he is reading. She does not listen to him any more and starts reading the announcements on the back page. Maurice finishes and drops the paper. She straightens up with a jerk. He asks her, full of vanity what she thinks of the review. She looks at him angrily and says:

TITLE "FLEURY GOES OUT AND HAS A GOOD TIME,
AND WE - WE SIT AT HOME AND MOPE."

This is a terrible to Maurice. He asks her what she would like to do. She shows him the back page of the newspaper and points at the advertisement of the cabarets.

T. Maurice feels that he is cornered, but in order to pull himself out of this situation, he says depreciatingly that all that is no real entertainment. His answers irritates Loulou still more. Maurice's embarrassment grows as the situation becomes more difficult to handle. He rises and exits into the study.

(97) STUDY. SAME AS SCENE "2".

Maurice enters thru the open door quickly steps aside so that Loulou cannot see him, pulls out his pocket book and with a quick glance looks to see if he has sufficient money with him. He counts his money and is satisfied.

(98) MUSIC ROOM SAME AS SCENE "1".

A. CLOSE UP AT THE DOOR. Maurice comes out of the study and then, turning tables on her, says, in a matter of fact way:

TITLE "WELL, WHY DON'T WE GO OUT?"

B. Loulou looks at him in astonishment as he, only a few moments ago, has refused to listen to her own, similar suggestion.

C. CLOSE UP: Maurice acts as tho he had never had anything else in mind but spending the evening at a cabaret, picks

hp

SCENE '96) CONT.

C. CONT. up the paper that lies on a chair beside the door and scans the amusement ads.

D. CLOSE UP: of an advertisement of a well known fashionable cabaret in Paris. The advertisement -

DISSOLVES INTO:

(99) ELECTRIC LIGHT SIGN OF THE CABARET - WHICH -

DISSOLVES INTO:

(100) INT. OF THE CABARET. THERE IS DANCING.

A. Loulou and Maurice enter and sit down at a table. The waiter comes and hands them the wine list. Maurice takes it quickly.

B. CLOSE UP: of the wine list. One side of the list shows the heading "Champagnes" The names of the different brands becomes blurred and one sees only the prices on the right hand side. Maurice's finger slides down the row of prices and stops at the bottom nears the price of the cheapest brand.

C. CLOSE UP: Of Maurice and the waiter. Maurice glances quickly at Loulou to make sure that she is not watching him, and then in a quick whisper orders the cheapest brand of champagne.

D. CLOSE UP: Loulou watches with interest the gay throng of elegant merry makers.

E. CLOSE UP OF THE ORCHESTRA. Playing a jazz tune.

F. CLOSE UP Of Loulou and Maurice. She is carried away by the irresistible rhythm of the music and wants to get up and dance, with Maurice. When Maurice, astonished, keeps his seat, she motions him to get up as she wants to dance.

G. Maurice holds Loulou back and explains that he cannot dance.

H. Loulou looks at him in disappointment and slowly sits down. Then a sudden fury overcomes her and she says:

TITLE "WHAT, YOU CAN'T EVEN DANCE?"

SCENE (100) CONT.

- I. Maurice is terribly embarrassed and excuses himself. Loulou is very angry and turns away from him to the dancing crowd. After a brief pause, she turns back to Maurice and points in the direction of the dance floor as she says: "There! Look!"
- K. CLOSE UP: of an elegant old gentleman who dances with an old lady.
- L. CLOSE UP OF LOULOU AND MAURICE She tells him that he should be ashamed of himself that a young woman like her has to look on at the old couple dancing.
- M. CLOSE UP: Loulou is bored she looks at Maurice and scrutinizes him critically. All the charm he formerly exerted on her has vanished, even his appearance she does not find so interesting. She discovers his lack of elegance, it strikes her that Maurice, who is looking in his chair, does not fit at all into his tuxedo. The collar of the tuxedo stick out and has slipped down, she whispers to him to fix his coat.
- N. Maurice sits at the table in a very meek attitude. He hears Loulou's whisper and quickly pulls his coat up. His hair is so long that it sticks out over his tuxedo collar.
- O. CLOSE UP: Of Loulou. With critical eyes she looks at what used to be an object of fascination to her and says:
TITLE "WHY DON'T YOU GET A HAIRCUT?"
- PF. Maurice looks at Loulou in utter amazement. He denies that his hair is too long and once more, assuming one of his artistic poses, combs his locks with his hands.
- Q. CLOSE UP. Loulou makes a gesture as tho saying: "Be yourself!" Then her eyes wander back to the dancing couples. Suddenly she starts when she sees:
- R. CLOSE UP: Of Fleury and Grisette dancing together gracefully.
- S. CLOSE UP: of Maurice and Loulou. She is greatly upset that she has to look on while her husband dances with another woman. She quickly grabs Maurice's arm, who still sits in sulkily silence. Her fingers press into his arm. Maurice gives a frightened start, he does not know what the matter is, and why she all of a sudden should pinch him. Then he notices Loulou, speechless, stares towards the dance floor. Then he also sees:

SCENE (100) CONT.

- T. **Fleury and Grisette dancing. Grisette is the first one to notice Loulou and Maurice at the table. She greets them with a somewhat exaggerated smile and then calls Fleury's attention to them. The latter bows to the couple.**
- U/ **Loulou and Maurice returns their greetings. Loulou does so rather coldly, being barely able to conceal her anger. Maurice greets in a conventional manner. Loulou surreptitiously observes Fleury and Grisette.**
- V. **Fleury assumes an air of happiness and holds Grisette closer as they dance, all the while looking at his wife with a challenge.**
- W. **Loulou smiles as she he did not mean anything to her. Her eyes wander to Maurice as she looking for support but the latter sits listlessly at her side.**
- X. **UNDER THE TABLE. Loulou steps on Maurice's foot.**
- Y. **CLOSE UP: Maurice and Loulou. He looks at her frightened and with a grimace of pain. She whispers to him:**
 TITLE "SMILE!"
 Maurice immediately laughs heartily puts on a sweet smile Loulou joins in his smile and mimes blissfulness, then she looks at Fleury triumphantly.
- Z **Fleury still dancing, laughs heartily as she saying: "I know you are pretending."**
- AA. **CLOSE UP: Loulou is furious that Fleury laughs at her and apparently realizes her true feelings.**
- BB. **CLOSE UP: Loulou and Maurice Loulou is angry she glances at Maurice.**
- CC. **Maurice still has a super friendly grin on his face.**

SCENE 100 CONT.

- DD. Loulou is seized by fury. She angrily commands him to quit his stupid grinning. Maurice is now quite crest-fallen and does not know what to do.
- EE. CLOSE UP UNDER THE TABLE. Loulou is nervously tapping the floor with her foot. Maurice's feet are close to her feet when the tapping suddenly becomes more vigorous, he quickly pulls his feet back under his chair.
- FF. The waiter brings the champagne and pours out two glasses Loulou is still angry and sees:
- GG. LOGE Fleury and Grisette sit down at a table in the loge. He pours champagne, they clink their glasses together and drink, she gulps her champagne with pleasure.
- HH. Loulou is well nigh bursting with jealousy. To get over the unpleasant situation she lifts her glass and drinks to Maurice with a friendly smile. Maurice likewise lifts his glass.
- II. CLOSE UP: Loulou in exuberance takes a copious draught suddenly she stops and makes a wry face, the champagne tastes terrible. She starts coughing and asks Maurice what brand it is.
- KK. Maurice points at the bottle and says that it is the very finest brand. He takes a drink himself and notices how bad the champagne is. But as Loulou watches him he has to pretend that he likes it, and empties his glass. Suddenly he also begins to cough so that now he and Loulou cough alternately.
- LL. FLEURY'S LOGE. Fleury is in high spirits and looks towards Loulou.
- MM. Loulou returns a furious glance.
- NN. Fleury notices Loulou's furious sinister look. He winks at her and begins to flirt with her.

SCENE (100) CONT.

PP. Fleury lifts hi glass, drinks to Grisette and while the latter empties it with one gulp, he drinks to Loulou.

QQ. Loulou is about to lift her glass to return his toast, but thinks better of it and quickly puts it back on the table.

RR. Maurice watches Loulou jealously.

SS. Maurice and Loulou. He reproaches her for flirting with Fleury. She takes his chiding lightly, saying that it is not so, but Maurice cannot be convinced so easily and tells her angrily that he wants her to stop flirting with her husband once and for all. Now she also gets angry, looks at him defiantly and says:

TITLE: "WHEN I FLIRTED WITH YOU IT WAS ALL RIGHT.
SO WHY MAKE A SCENE WHEN I JUST LOOK AT
MY HUSBAND?"

But Maurice insists and says emphatically that he will not stand for any flirtations. Loulou even more defiant than before says:

TITLE: "I'LL LOOK AT HIM IF I WANT TO!"

Then she looks in the direction of the loge with a forced smile.

TT. CLOSEUP OF THE LOGE, which is empty. The waiter comes and clears the table.

UU. LOULOU stares at the loge. Her smile freezes on her face, her eyes search the room nervously and suddenly she discovers:

VV. AT THE ENTRANCE DOOR: Fleury and the Secretary, the latter laden with roses, dolls and a teddy bear, exeunt through the door without looking back.

WW. CLOSEUP: Loulou sits motionless. She is mad with jealousy in her nervousness she takes the glass and drains it without knowing what she does. Suddenly she begins to cough and realizes that she has drunk the bad champagne.

FADE OUT

(101)

STREET IN FRONT OF THE SECRETARY'S HOUSE. NIGHT. FADE IN

A.

A taxi drives up and stops in front of the house. Fleury steps out of the taxi and assists Grisette in getting out, the latter having both hands full of dolls, flowers, etc. Grisette leads the way to the house. Fleury tells the chauffeur to wait.

B.

AT THE STREET DOOR

Grisette approaches the door, followed by Fleury. There is an awkward moment of waiting, since she, with her dolls and flowers is unable to ring the bell.

C.

Fleury obligingly rings the bell.

D.

Grisette notices it, and bashfully looks the other way. The door springs open, Grisette sighs as though she considers herself a victim of circumstances, and then hesitantly steps into the house, expecting Fleury to follow her.

E.

Fleury who has watched her with surprise, suddenly doffs his hat and says:

TITLE: "I WANT TO THANK YOU, YOU'VE DONE FINE. I
THINK MY WIFE IS DYING WITH JEALOUSY."

He quickly shakes hands with her, and, with a short bow, hurries to the automobile.

F.

Grisette looks after him for a moment in amazement, then in a fit of angry indignation, she flings a word of scorn after him and slams the door shut behind her.

(102)

STAIRWAY IN GRISETTE'S HOUSE

Grisette, still angry, comes to her door and wants to unlock it. She notices that she has not got her handbag.

(103)

INT. TAXI CAB (DRIVING THROUGH THE STREETS. NIGHT.)

Fleury sits in the taxi well pleased with himself. His hand involuntarily touches his overcoat pocket which is bulging out. Fleury puts his hand into the pocket and pulls out Grisette's handbag. He wants to tell the chauffeur to drive back, but changes his mind with a gesture indicating: "Oh, what's the difference?" Then he settles comfortably back into the corner.

FADE OUT

(104)

INT. CABARET SAME AS SCENE "100".

A.

Maurice and Loulou's table. Loulou sits alone at the table. She is very nervous and looks around to see if Maurice is returning. Then she gets up, hurriedly, picks up her fur coat and handbag. A waiter helps her into the coat. She exits quickly.

B.

The waiter looks at his colleague with a glance that says: "Believe me, she's not coming back."

C.

CLOSEUP: Of the entrance door through which Fleury and Grisette have left, Loulou hurriedly exits through the door.

D.

Maurice and Loulou's table. Maurice approaches the table from the opposite direction and finds Loulou gone. Not knowing what to make of it, he wonders with a long face what has become of Loulou.

E.

The two waiters discreetly smile at each other.

FADE OUT.

(105)

HOTEL ROOM SAME AS SCENE "55". FADE IN

A.

Fleury has just arrived in his room and stands in his overcoat and hat, with his cane in hand. He puts his hat and cane on the table, takes the handbag out of his coat pocket, and puts it also on the table, then takes off his overcoat.

B.

At this moment, the door opens and Loulou enters trembling with excitement. She quickly closes the door behind her.

C.

CLOSEUP: Fleury is so surprised over this unexpected visit that he finds no words. He walks towards her.

D.

AT THE DOOR LEADING TO THE HALL

Fleury approaches Loulou, greets her, and asks her surprised what she wants

E.

Loulou gazes at him, trembling, and asks quizzically:

TITLE: "SHE'S HERE - ISN'T SHE?"

F.

Fleury denies this.

G.

Loulou does not believe his words, but looks around the room searchingly.

SCENE (105) CONT.

- H. Fleury looks at Loulou with a complacent smile, and makes a gesture as though saying: "Well, this is my chance, I'll teach you a lesson."
- I. Loulou's eyes suddenly return to Fleury and she notices that he is laughing. She believes that he has been lying and brusquely says, "I know she is here!"
- K. Fleury laughingly shrugs his shoulders and denies it again. At the same time he purposely acts as though he were embarrassed, and makes it appear that his denial is untrue. Suddenly his glance falls upon the handbag, and surreptitiously he walks towards the table in the direction of the handbag.
- L. Fleury approaches the table and very ostensibly looks back at Loulou as though he were trying to hide something from her, but were too bad an actor to be able to do so.
- M. CLOSEUP: Loulou follows his movements with suspicious glances.
- N. Fleury, standing at the table hides the handbag behind his back so clumsily that Loulou cannot help but notice it. She rushes towards him and asks him what he is hiding. With an embarrassed smile, he says that it is nothing of importance. In the slight tussle between the two that ensues, Fleury finally suffers Loulou to tear the handbag from his hand. Now she has complete evidence in her hand. She throws the handbag on the table and starts berating Grisette.
- O. Fleury pretends to be embarrassed and attempts to calm her, while he casts a meaning glance towards the bedroom door.
- P. Loulou notices his look and is frightened.
- Q. CLOSEUP: Of the bedroom door.
- R. Fleury and Loulou. Loulou suddenly runs to the door. Fleury is frightened: If she enters the bedroom now, his whole game is up. So he follows her as quick as lightning.
- S. AT THE BEDROOM DOOR: Loulou is just about to open the door, when Fleury comes rushing in, steps in front of the door with his arms spread out, and bars her entrance. Loulou is so frenzied that she cannot speak. Fleury with an emphatic gesture, gives her to understand that she must not enter the bedroom, quickly opens the door, speaks a few hurried, tender words, of consolation to Grisette who is presumably waiting in the bedroom and quickly closes the door again.

T. Loulou is now completely beyond herself, she has lost all control over herself, and steps up close to Fleury, pours out the vials of her wrath upon his head. Suddenly she interrupts herself abruptly and flings her arms around his neck weeping. Fleury glances down at Loulou with a triumphant smile, but shakes his head as though saying: "Not yet." Then he leads her to the sofa.

U. SOFA: Fleury sits Loulou on the sofa, and sits down beside her. She is still clinging to him and implores him to forgive her, and says:

TITLE: "I'M SORRY FOR WHAT I DID - DON'T LEAVE ME NOW."

V. Fleury goes on with his performance. He points at the door and says that he cannot possibly desert the girl.

W. Loulou's entreaties become more insistent. She clings to him more tightly than before and implores him to give to give up the girl. He pretends to deliberate seriously within himself, while she with frightened eyes awaits his decision. he says:

TITLE: "ALL RIGHT, I WILL TALK TO HER AND SEE IF SHE WILL RELEASE ME."

X. A ray of happiness lights up Loulou's face and as she cries out in joy. Fleury dampens her joy and indicates to her to be quiet, to remain seated, and not to make any noise. Loulou promises to do as he has told her. Fleury arises and walks towards the door.

Y. BEDROOM DOOR: Fleury comes to the door, turns around to Loulou once more, and indicates that she should not move. Then he quickly exits into the bedroom.

(106)

FLEURY'S BED ROOM AT THE CLARIDGE.

A. Fleury quickly enters, closes the door, and bolts it.

B. Then he throws himself upon the bed shaking with laughter. Suddenly noticing Loulou's picture on the night table beside the bed, he shakes his finger at it and makes a gesture indicating: "You'll be SO small before I get through with you!"

(107)

HOTEL ROOM SAME AS SCENE "55"

- A. Loulou still sits obediently on the sofa and fearfully watches the bedroom door.
- B. CLOSEUP: Bedroom door, it opens.
- C. Loulou springs up from the sofa.
- D. Fleury comes out of the bedroom and crosses to Loulou.
- E. He comes to Loulou and says with a sad mien:
- TITLE: "I OFFERED HER A HUNDRED THOUSAND FRANCS -
IF SHE WOULD LET ME GO - BUT SHE WON'T
ACCEPT THEM."
- Loulou is frantic with excitement and says impulsively:
- TITLE: "OFFER HER TWO HUNDRED THOUSAND FRANCS!"
- Fleury shakes his head: That is too much, he cannot afford to spend that much money. Loulou, overwhelmed by her emotions, takes off her diamond bar pin and pearl necklace, gives them to Fleury and tells him to offer them to Grisette as an added inducement. Fleury takes the jewelry and says that he will try once more to persuade Grisette. Then he exits into the bedroom. Loulou remains in the room heartbroken.

(108)

STREET WITH HOTEL ENTRANCE NIGHT

Grisette quickly enters the hotel

(109)

BEDROOM SAME AS SCENE "106"

Fleury stands in front of the mirror, disarranges his hair and necktie, and rehearses a tragic expression.

(110)

HOTEL ROOM SAME AS SCENE "55"

- A. Loulou waits in excitement. Suddenly the door leading to the hall opens, and the secretary enters.

SCENE 110 CONT.

B. Loulou is utterly bewildered when she sees Loulou. She does not know what to say and stands as though rooted to the spot.

C. Grisette gives her a cynical look as though saying: "Is it for you, he has jilted me?" Then she notices the handbag.

D. CLOSEUP: of the handbag.

E. Grisette pounces upon the handbag, opens it quickly and makes sure that her key is in it. Then she looks at Loulou furiously and says:

TITLE: "TELL YOUR HUSBAND THAT HE CAN'T FOOL ME AGAIN!"

And hurriedly leaves the room.

F. CLOSEUP: Of Loulou. She now comprehends the whole situation and realizes that her husband has been playing a game in order to punish her. She breathes a deep sigh of relief.

G. BEDROOM DOOR: Fleury quickly enters with his hair ruffled and his necktie untied. He says pathetically:

TITLE: "SHE WON'T LET ME GO - FOR NO MONEY IN THE WORLD - SHE LOVES ME TOO MUCH."

H. Loulou is breathless at the brazenness with which he plays his part. She quickly drops into an easy chair, and lets herself fall against the back of the chair so that her back is turned towards Fleury. Her shoulders heave.

I. CLOSEUP: Of her face. She suppresses a laugh.

K. Fleury notices her heaving back, and believes that she is sobbing. He is glad that he has won a full victory, approaches her, and observes her for awhile with an expression of triumph. Then he sees how her head droops down from the back of the chair and slides down her arm (she does this in order not to give herself away to Fleury who is approaching her more closely.) He believes that she is sobbing, and with his sympathy stirred, he is almost at the point of stroking her hair tenderly. But changes his mind in time, stops his motion, and says in all seriousness, continuing his role of the condoning husband:

TITLE: "SINCE YOU REPENT SO DEEPLY, XXXXX I WILL FORGIVE YOU."

L. CLOSEUP Loulou quickly turns around, she beams with joy and bursts out into a jubilant cry.

M. Fleury puts his finger to his lips and pretends to be frightened. He points to the bedroom as though saying: "She will hear you."

SCENE (110) CONT.

H.

Loulou does not want to spoil his game, and, participating in his play-acting bets his pardon for not being more considerate. Quietly she gets up and anxiously avoiding any noise, she tiptoes to the table, picks up his hat and coat and returns to him. She hands him his hat and coat. Fleury tells her what a great sacrifice he is bringing her in leaving the girl, but then she makes an effort to lead him out of the room discreetly. Fleury stops her and emphatically tells her that she must never again play with fire. While he admonishes her thusly, he becomes excited, and, shaking his finger at her, raises his voice. Loulou, who is getting rather tired of the game, pretends to be frightened and putting her finger to her lips tells him to be quiet lest Grisette next door should over hear them.

O.

Fleury realizes that for a moment he has forgotten to play his part and quickly takes her cue.

P.

Loulou makes use of the situation and discreetly pulls him out of the room by his coat sleeve. Fleury follows her on tiptoe.

Q.

Thus the two mysteriously tiptoe out of the room, each playing comedy for the benefit of the other.

(111)

MUSIC ROOM SAME AS SCENE "I"

Maurice, in the dim light of a floor lamp, sits in an easy chair. He is clad in coat and hat and has fallen asleep.

(112)

INT. STAIRWAY IN FLEURY'S HOUSE. SAME AS "52"

Fleury's and Loulou's feet are seen slowly ascending the stairs. After having climbed a few steps, their feet stop and turn towards each other. She raises herself a little as though for a kiss then they go on. After a short while they stop once more and their feet turn towards each other as if Fleury and Loulou were kissing again. Then her feet suddenly run up the stairs as though she were running away from him. His feet remain stationary for a moment and then quickly run after hers.

DISSOLVE INTO:

(113)

HALL AT FLEURY'S SAME AS SCENE "12"

The hall is dark. The door leading to the stairway opens and Fleury and Loulou enter. They exit towards the door leading to the bedroom.

(114)

BEDROOM SAME AS SCENE "67"

- A. Loulou and Fleury enter in an amorous mood.
- B. CLOSEUP OF THE TWO: They kiss each other. He tenderly takes her fur coat off her shoulders and puts it down. Loulou begins to unfasten her dress.
- C. CLOSEUP: OF a chair. Her hand comes into the picture and puts first her dress carefully over the back of the chair; then, in quick succession her lingerie and her stockings.
- D. CLOSEUP: Of another chair. In quick succession Fleury's tuxedo, vest and trousers fly upon the chair.
- E. ANOTHER CORNER: Fleury's shoes are flung into the corner.
- F. FLEURY'S DRESSING TABLE: His collar and necktie are thrown on the table.
- G. THE LAUNDRY BASKET: Fleury's hand throws his dress shirt into the basket.
- H. CHIFFEROBE: Fleury's hand takes a pair of pajamas out of the chiffrobe.
- I. CHIFFONIER: Loulou's hand takes out a charming nightgown.

(115)

MUSIC ROOM SAME AS SCENE "1".

Maurice wakes up, he looks at his watch, shakes his head, gets peeved, and paces up and down the room, waiting.

(116)

BEDROOM SAME AS SCENE "67"

Fleury sits in a big easy chair, Loulou in his lap. They look at each other lovingly and Loulou says to him:

TITLE: "NOBODY SHALL DISTURB OUR HAPPINESS AGAIN."

Fleury wants to draw her closer to himself, when he
(cont.)

SCENE (116) CONT:

suddenly stops and, with a surprised expression, listens. Loulou also is astonished and listens in surprise in the direction of the music room.

(117)

MUSIC ROOM. SAME AS SCENE "I"

Maurice sits at the piano and plays.

(118)

BEDROOM SAME AS SCENE "67"

Fleury and Loulou are so surprised that they are unable to say a word. Loulou is afraid that their happiness might be disturbed at the last moment, but Fleury calms her and exits.

(119)

MUSIC ROOM SAME AS SCENE "I"

A.

Maurice sits at the piano and plays.

B.

Fleury enters and remains a moment standing at the door, shaking his head, without being noticed by Maurice.

C.

Fleury approaches Maurice and good-naturedly taps him on the shoulder. Maurice, frightened, turns around and is horrified to discover Fleury, clad in pajamas. He is so upset that he cannot say anything.

D.

Fleury with a friendly nod says:

TITLE: "NOT QUITE SO LOUD, PLEASE."

Then he exits through the door.

E.

Maurice for a moment looks after him in utter amazement, then he springs up, takes his picture out of the frame that stands on the piano and exits deeply mortified.

F.

SCENE (119) CONT.

F.

Shortly after, Fleury cautiously opens the door, sees that Maurice is gone, and follows him, highly pleased.

(120)

HALL SAME AS SCENE "12".

Maurice with quick steps traverses the hall and exits, slamming the door behind him. After a moment, Fleury enters, looks the door and puts on the safety-chain. Then he exits, beaming with joy.

(121)

MUSIC ROOM SAME AS "1".

A.

Fleury crosses through the room. In the middle of the room he unexpectedly stops, thinks, and, with a sudden turn, disappears behind the screen.

B.

He remains behind the screen for a moment, then reappears, takes a deep breath and exits in a state of high elation.

FADE OUT.

FINIS

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